

COMICO



# JONNY Quest™

9

U.S.A.

\$1.50

CAN

\$2.25

00741

CDC



COMICO

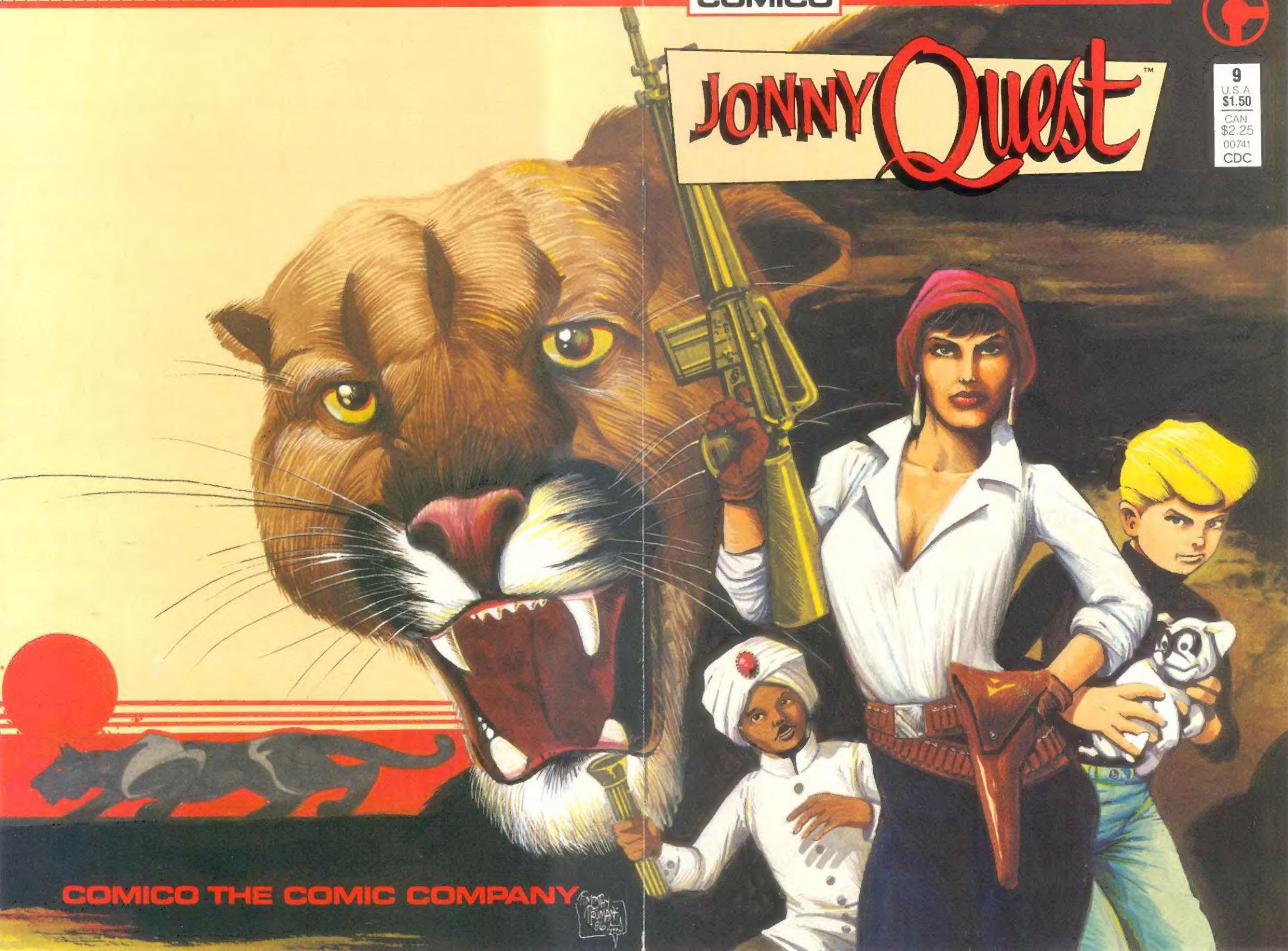


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# JONNY Quest™



COMICO THE COMIC COMPANY

## CREATOR PROFILES

### MURPHY ANDERSON

If there is anyone who is truly deserving of the label "comic book legend," it is Murphy Anderson, who has built a career around comics since leaving school during World War II. Armed with \$100 in his pocket and a burgeoning art talent, the young Murphy went to New York, where he landed a job as an illustrator with Fiction House. Since that time, he has worked consistently as an artist, contributing to various pulp magazines including *Amazing Stories*, *Fantastic Adventures*, and *Planet Stories*, doing advertising art which appeared in various national publications (including comic books), and providing countless illustrations for trade magazines, model boxes, and toy boxes.

In the comics medium, Murphy worked for Fiction House and Ziff-Davis publishers, was art contractor for *P.S. Magazine* (a U.S. Army comic-style magazine which was established by Will Eisner), and drew the *Buck Rogers* newspaper strip. But the company with which he truly established his comics immortality is DC Comics. There, he first provided covers for such books as *Strange Adventures*, *Mystery in Space*, and *The Phantom Stranger* in the 1950s. In the 1960s, he worked as a penciller and/or inker on practically every superhero/heroine title in the DC line, including *Superman*, *Batman*, *Hawkman*, *Jimmy Olsen*, *Justice League of America*, *The Spectre*, and *Atomic Knights*.

In 1973, he called upon his knowledge of magazine production to form his own company, Visual Concepts, which currently does color separation work on all of Comico's four-color titles.

### TIM TRUMAN

For Tim Truman, contributing to *Jonny Quest* is a way of repaying a debt. Recalling his days as a macho six-year-old who emulated Race Bannon, he cites the original animated series as his earliest artistic influence. Combining his strong artistic inclinations with his lifelong love for comics, he attended the Joe Kubert School of Cartoon and Graphic Art. Following graduation, he joined TSR as a staff artist, providing illustrations for game covers. He soon came to First Comics, for which he drew *Starslayer*, wrote and illustrated the *Time Beavers* graphic novel, and co-created *Grimjack*. The prolific Truman currently writes and draws *Scout*, edits *Airboy*, and writes short stories for *Alien Encounters* and *Tales of Terror*. His company, Four Winds, coordinates new projects for future comic book publication, and he has proposals in the works with such collaborators as John Snyder, Chuck Dixon, and John Ostrander.

### DAN ZOLNEROWICH

A comics veteran like Dan Zolnerowich should need no introduction. After studying art at the Pratt Institute, he jumped right into a career as

an illustrator, doing covers for *Jungle Comics*, *Jumbo Comics*, *Fight Comics*, and *Planet Comics* for Fiction House Publishers, and working on such features as *Blackhawk*, *Doll Man*, *T-Man*, *The Jester*, and *Swing Sisson* for Quality Comics. He next undertook a variety of assignments, including working on *P.S. Magazine* for both Will Eisner and Murphy Anderson, and assisting Anderson on a number of his notable projects for DC Comics. He currently busies himself by painting in both watercolors and oils, as well as joining Anderson to undertake the occasional comics assignment.

### MURPHY ANDERSON III

In Murphy Anderson III's case, going into the family business means continuing a tradition that has brought the comics industry some of its finest moments. Although his *Jonny Quest* contribution is his first published coloring job, the 21-year-old Murphy is a seasoned comics veteran, having worked with his father on color separation for the past three years. He was exposed to the world of comics at an early age, traveling with his father to comics conventions and such cities as the famed Metropolis, Illinois. He currently attends Somerset University, and hopes to establish Visual Concepts as the best color separation house in the business. His other main goal is to emulate as closely as possible the comics character Badger!



# A FIRE in GREEN MEADOWS

WILLIAM MESSNER-LOEBS  
WRITER

BOB PINAHA · DIANA SCHUTZ  
LETTERER EDITOR

ARE PLEASED TO PRESENT  
A VISUAL CONCEPTS PRODUCTION

FEATURING

MURPHY ANDERSON  
ARTIST

DAN ZOLNEROWICH  
BACKGROUND ASSIST

MURPHY ANDERSON III  
COLORIST

POP 952

WELCOME TO  
GREEN  
MEADOWS,  
MICHIGAN  
VILLAGE LIMIT

TODAY IS THE FIRST DAY OF  
THE REST OF MY LIFE.

POP  
952

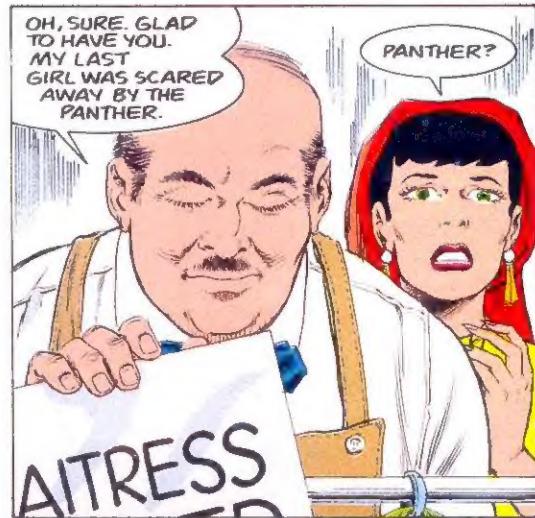
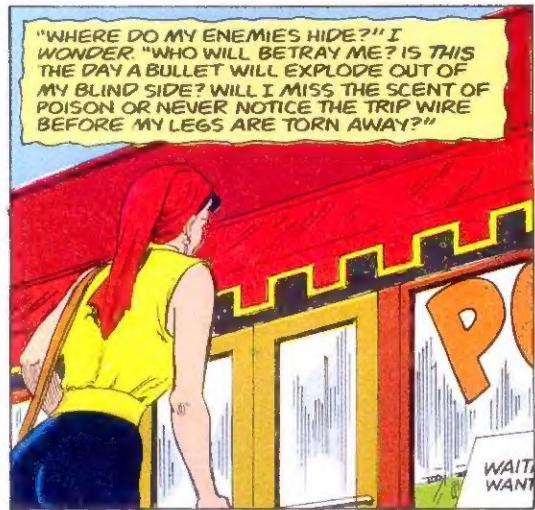
WELCOME TO  
GREEN  
MEADOWS,  
MICHIGAN  
VILLAGE LIMIT

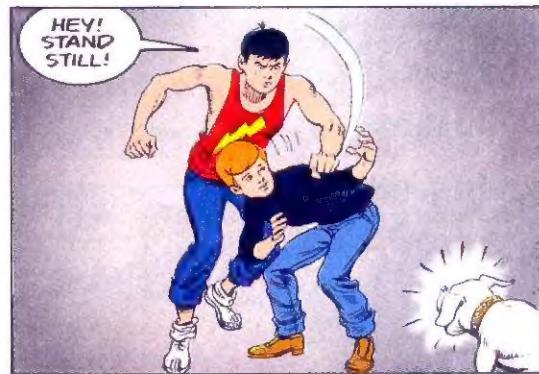
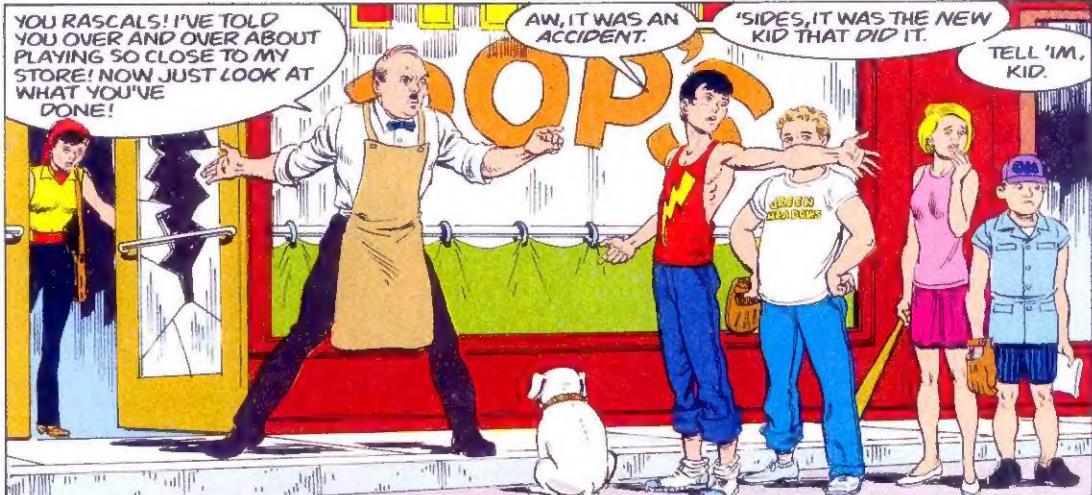
THERE IS  
MONEY  
HERE.  
I CAN  
SMELL  
IT.

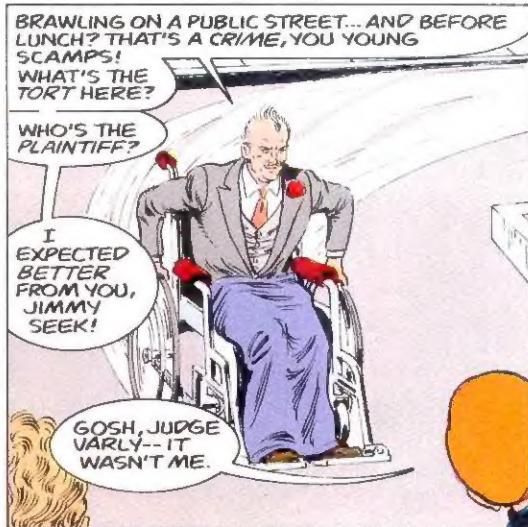
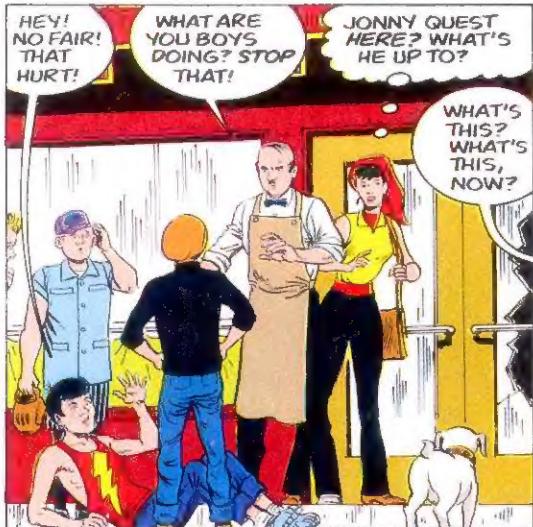
I HAVE A  
NEW  
NAME...  
A NEW  
IDENTITY.  
EVERYTHING  
ABOUT ME IS  
CHANGED.

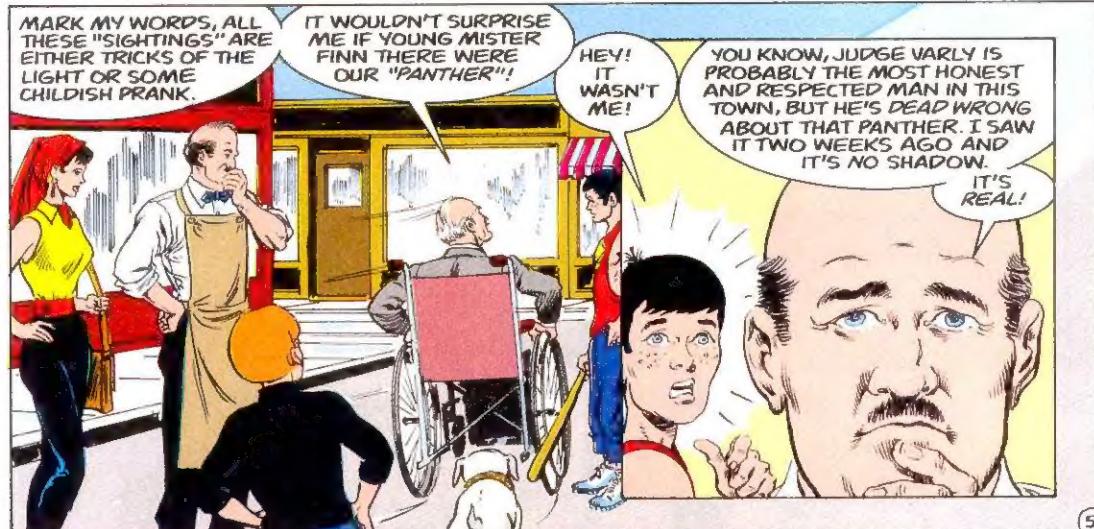
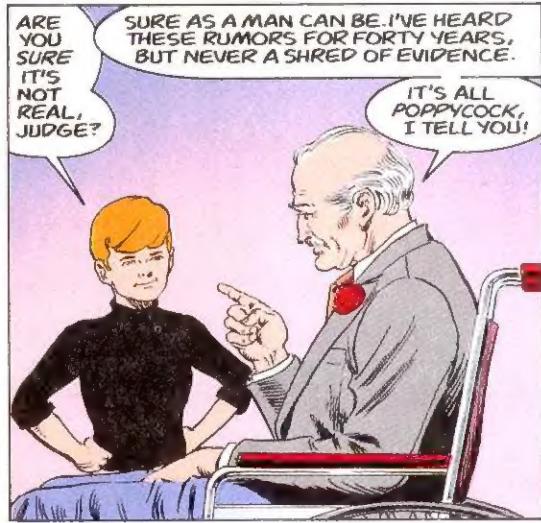
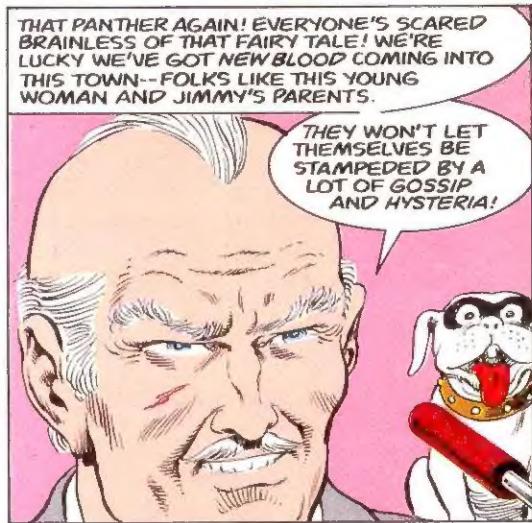
WHEN I LEAVE THIS PLACE, I WILL  
EITHER BE RICH OR DEAD.

WELCOME TO  
GREEN  
MEADOWS,  
MICHIGAN  
VILLAGE LIMIT









I'M SURE THIS IS JONNY QUEST. I WONDER WHAT'S GOING ON...?

JIMMY? I JUST GOT INTO TOWN. DO

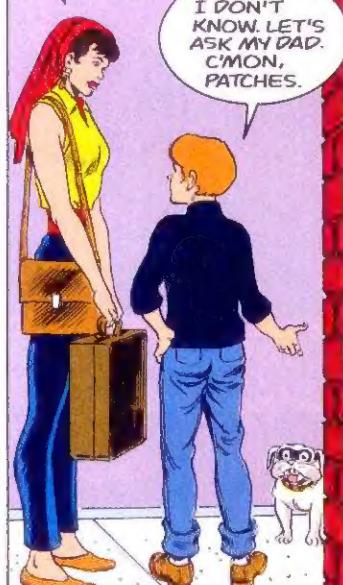
YOU THINK YOUR FOLKS HAVE A ROOM TO RENT FOR A POOR WORKING GIRL?

GOSH, I DON'T KNOW. LET'S ASK MY DAD. C'MON, PATCHES.

PATCHES? SO... JIMMY, HOW DO YOU LIKE GREEN MEADOWS?

OH, IT'S SWELL. WE GET TO LIVE IN A HOUSE INSTEAD OF AN APARTMENT AND PATCHES GETS A LOT MORE EXERCISE.

DAD SAYS THE OTHER KIDS WILL LIKE ME MORE WHEN WE'VE BEEN HERE LONGER.



AND THIS  
IS MY  
THREE-  
IN-  
ONE...

WHY, BARTON  
SEEK! SHOULD I  
BE JEALOUS?  
WHO IS THIS  
BEAUTIFUL YOUNG  
WOMAN?



HE EXPLAINS  
WHO I AM  
SUPPOSED TO  
BE, WITHOUT  
THE SLIGHTEST  
SIGN THAT HE  
KNOWS WHO I  
REALLY AM. NOR  
DOES HE SHOW  
ANY TRACE OF  
THE FACT THAT I  
KNOW HE IS BENTON  
QUEST. WHAT IS THE  
POINT OF THIS  
CHARADE? IS HE SO  
CERTAIN OF BEING  
OVERHEARD? DOESN'T  
HE TRUST THE WOMAN?  
WHO IS SHE? ARE THE  
QUESTS THE TARGET  
OF MY MISSION—OR  
ARE THEY COMPETITORS?

...AND I THINK THE  
JUDGE HAS A ROOM  
EMPTY. YOU MIGHT  
CHECK WITH HIM.



THANKS,  
I'LL DO  
THAT.

WHAT  
A  
NICE  
GIRL!

OH, BARTON—WOULD  
YOU AND JIMMY MIND  
COMING DOWN INTO  
THE ROOT CELLAR TO  
HELP ME BRING UP  
SOME POTATOES  
AND RUTABAGAS  
FOR SUPPER?

GOSH  
NO,  
MOM!



YOU KNOW WHAT,  
MOM? PATCHES  
ALMOST CAUGHT  
A SKUNK  
TODAY.

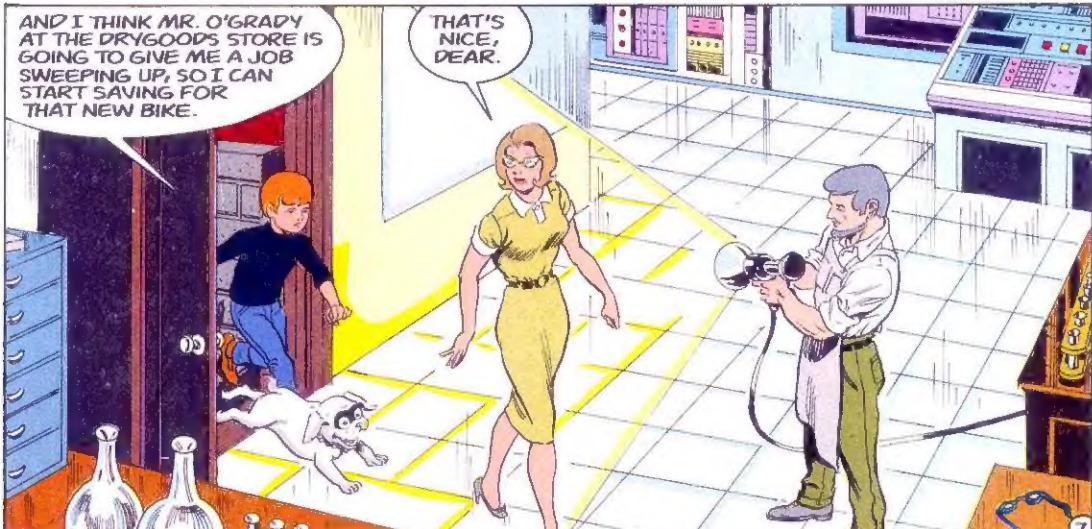
I  
STOPPED  
HIM,  
THOUGH.

THAT'S  
NICE,  
DEAR.



AND I THINK MR. O'GRADY  
AT THE DRYGOODS STORE IS  
GOING TO GIVE ME A JOB  
SWEEPING UP, SO I CAN  
START SAVING FOR  
THAT NEW BIKE.

THAT'S  
NICE,  
DEAR.

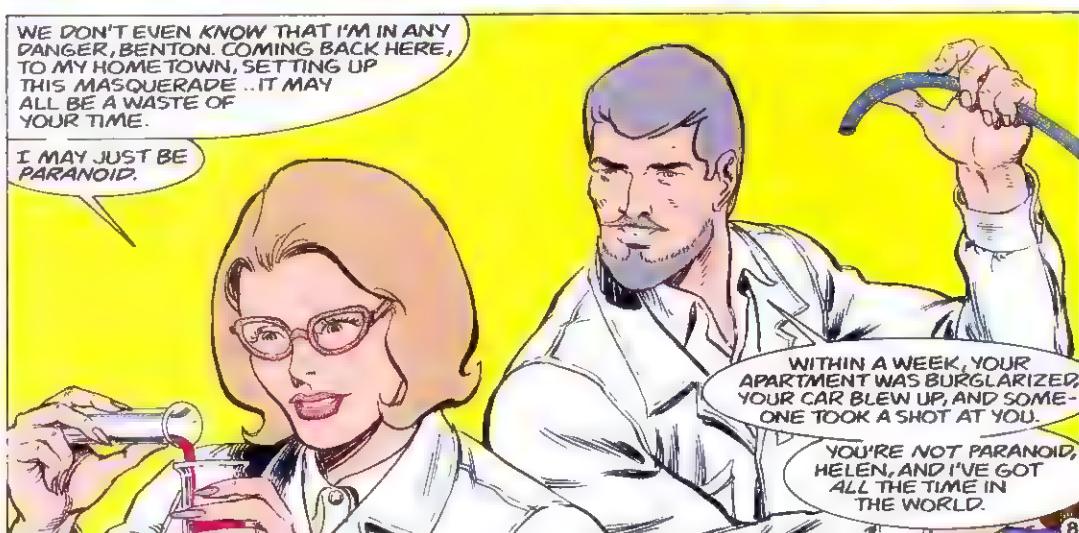


AND WITH  
MY LAWN  
MOWING  
JOBS  
I'LL...

ALL RIGHT,  
SON. WE'RE  
CLEAN. NO  
BUGS.

PROBABLY THESE DISGUISES  
WEREN'T MEANT TO FOOL  
SOMEONE WHO KNOWS US  
CLOSELY. RIGHT NOW SHE'S AS  
SURPRISED AS WE ARE. AND  
WONDERING IF WE HAVE  
THE FORMULA.

IF ONLY WE DID. I WORK  
AND WORK, BUT NOTHING  
THIS WHOLE ATTEMPT  
MAY BE A FARCE



"IT'S ODD THAT I SHOULD COME BACK, AFTER THE TERRIBLE THINGS THAT HAPPENED TO ME HERE, BUT I DO FEEL SAFE."

FUNNY, ISN'T IT?

"TERRIBLE THINGS? WHAT WERE THOSE?"

"JONNY! THAT'S NOT OUR BUSINESS!"

"I WAS ALMOST FORTY YEARS AGO I WAS EIGHT, I GUESS, WHEN OUR LOCAL BANK WAS ROBBED BY A GANG HEADED BY "SQUINT" MARKHAM. HE'D BEEN IN THAT LINE OF WORK FOR TEN YEARS, SO HE HAD A SET PATTERN-- STEAL THE MONEY, TAKE HOSTAGES."

"I WAS ONE HE TOOK"

"GET INTO TH' CAR... ALL OF YOU!"



"I DON'T REMEMBER THE HOLDUP AT ALL, ONLY THE WILD RIDE. THE POLICE WERE RIGHT BEHIND, WHEN MARKHAM SAW A GAS STATION. IT WAS THERE HE WOULD MAKE HIS LAST STAND."

PULL INTO THAT GAS STATION, QUICK!



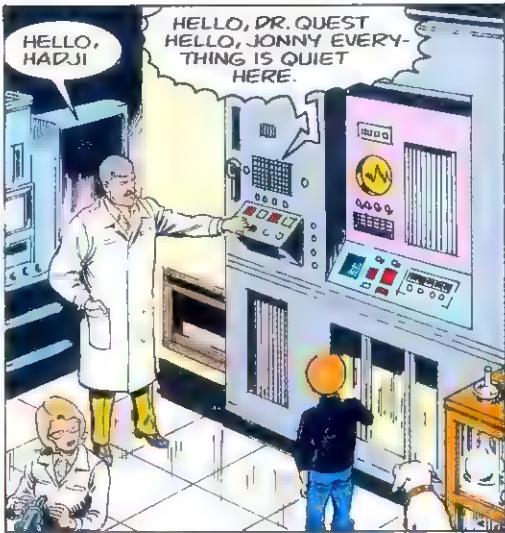
"HE WAS SCREAMING AT THE POLICE, DARING THEM TO SHOOT HIM, WHEN ONE OF THE HOSTAGES LIFTED ME OUT OF THE CAR. 'LIVE! RUN!' SAID A VOICE."



"I RAN..."



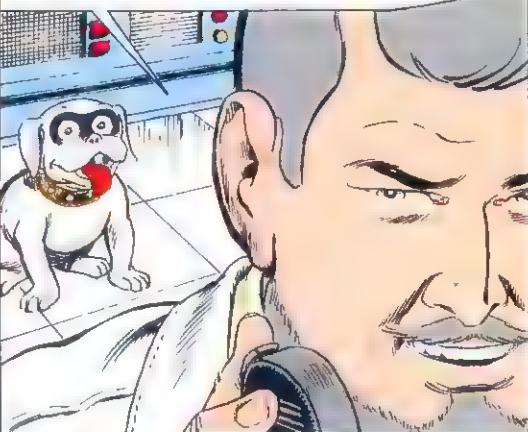
I HAD NIGHTMARES FOR YEARS AFTERWARDS. MY FOLKS FINALLY TOOK ME OUT OF STATE FOR THERAPY AND NOW I'M BACK. YOU KNOW, THEY NEVER DID FIND THE HUNDREDS OF THOUSANDS OF DOLLARS MARKHAM STOLE DURING HIS CAREER. MAYBE IT WAS IN THE CAR SO MUCH FOR THE WAGES OF SIN



EVERY DAY RACE AND I BRING FOOD TO THE LAB. IF ANYONE IS WATCHING, I AM SURE THEY BELIEVE YOU TWO ARE WORKING THERE AROUND THE CLOCK.



JEZEBEL JADE HAS SHOWN UP HERE, BUT WE DON'T KNOW WHOM SHE'S WORKING FOR. FORTUNATELY, IT'LL BE HARD FOR HER TO LEARN ANYTHING OF IMPORTANCE.



OUR SECURITY IS PRETTY TIGHT WE WILL HAVE FINISHED OUR RESEARCH AND BE GONE BEFORE...

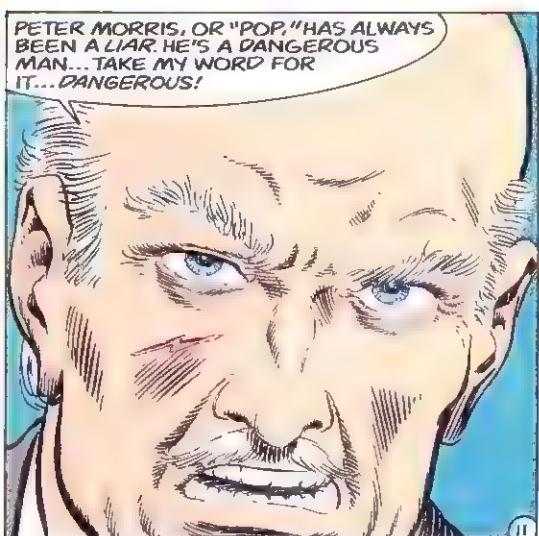
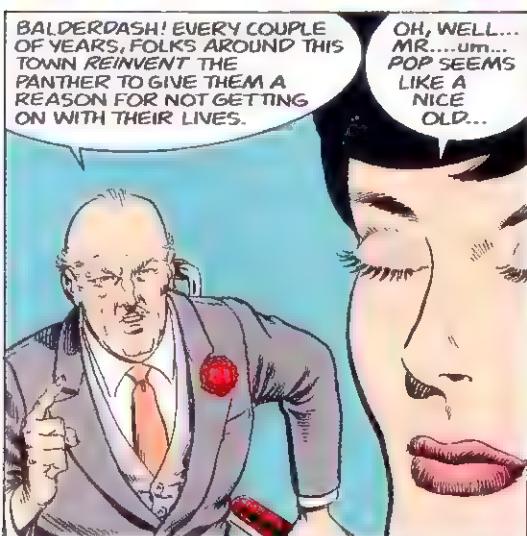
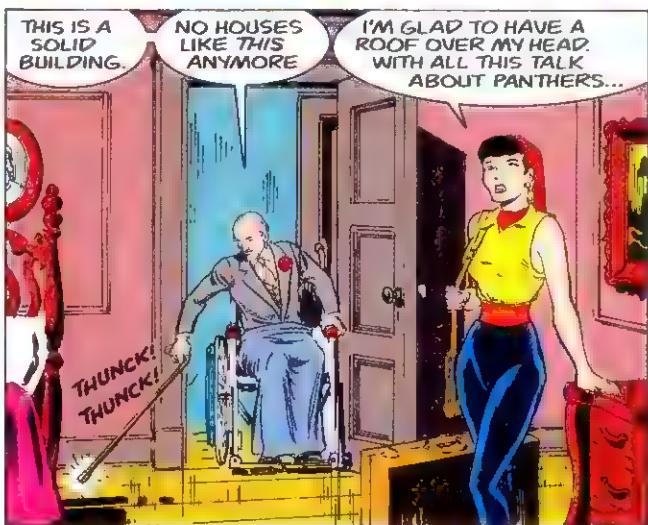


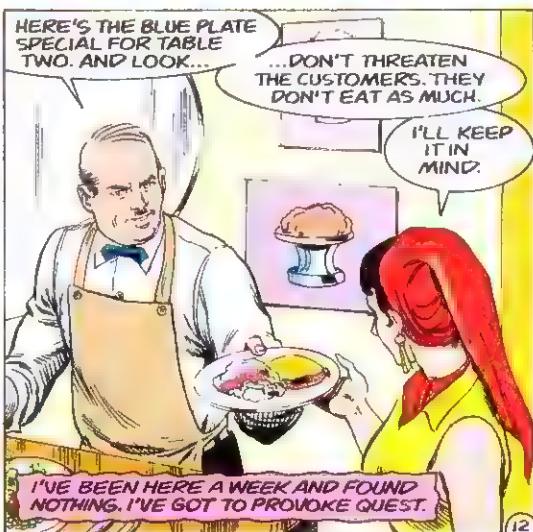
...SHE EVEN REALIZES WE'VE GONE TO A LOT OF TROUBLE TO MAKE THIS PLACE SECURE.

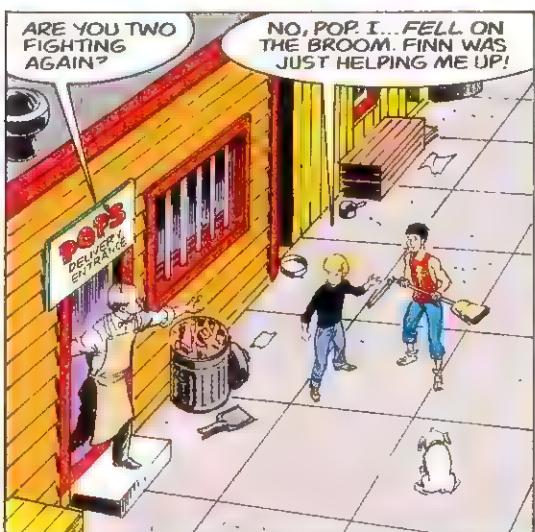


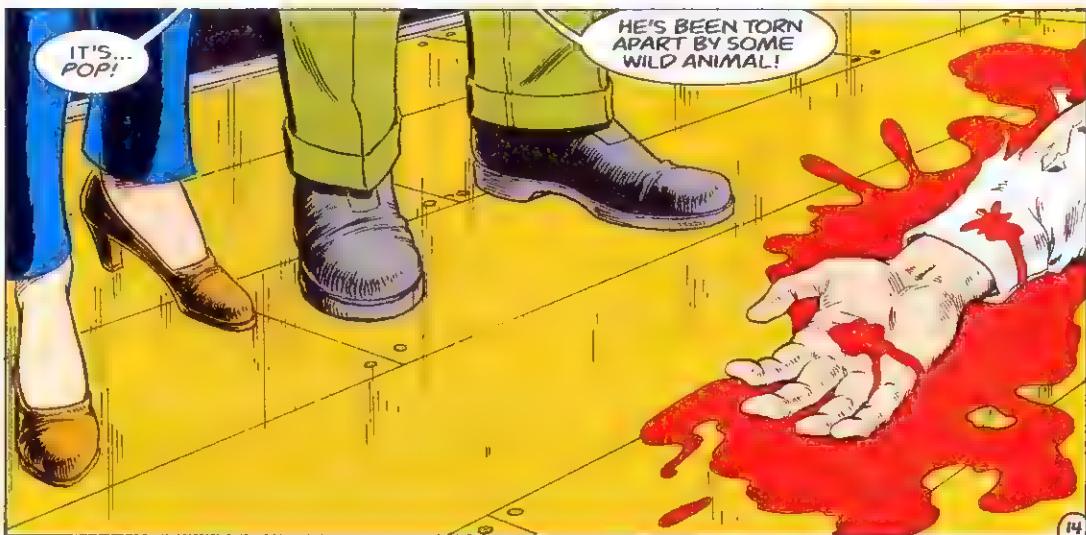
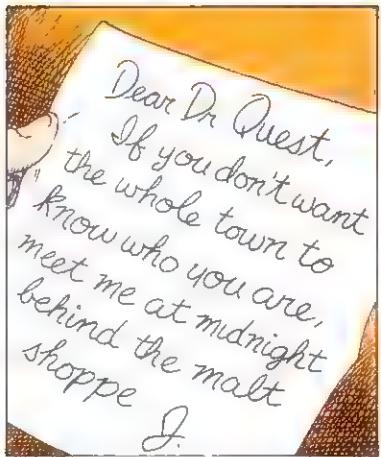
Hmmmm

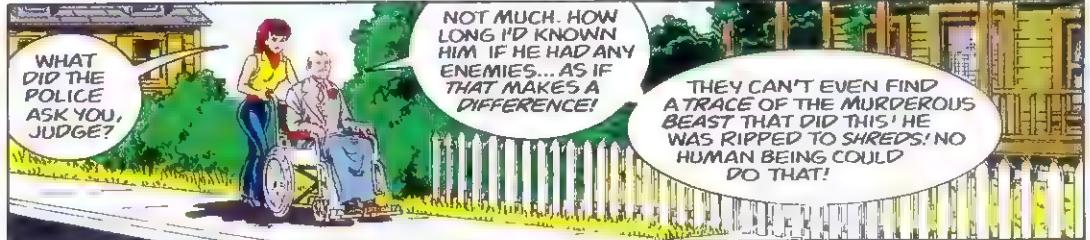




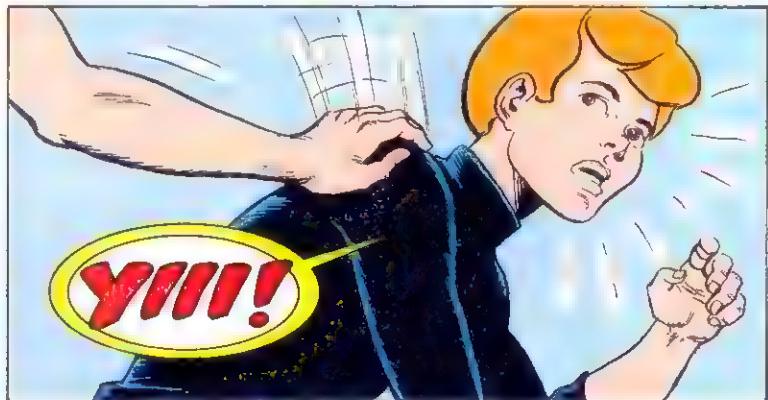


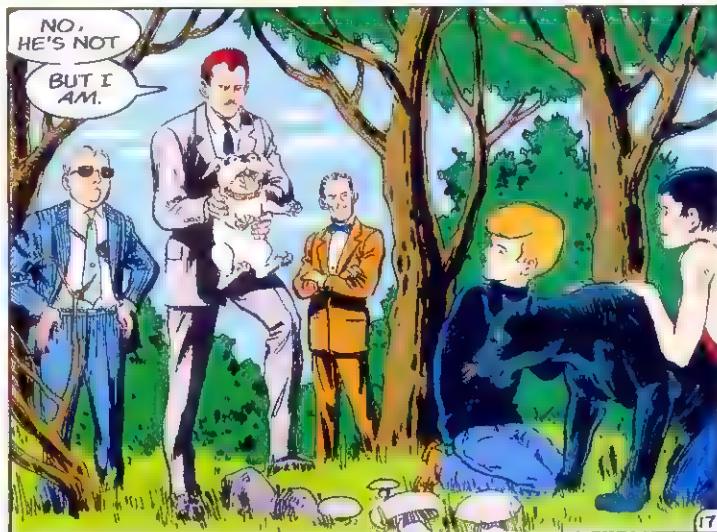
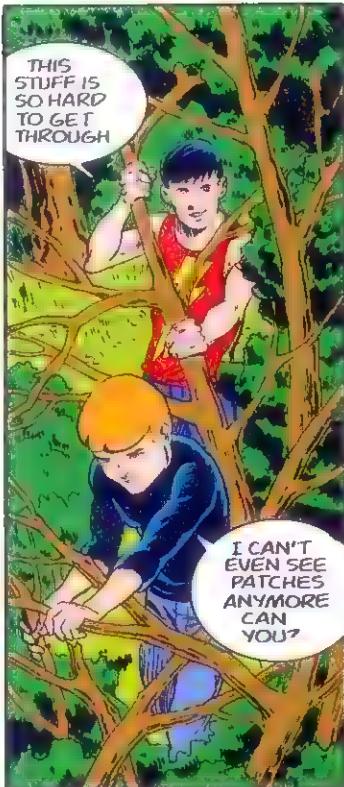






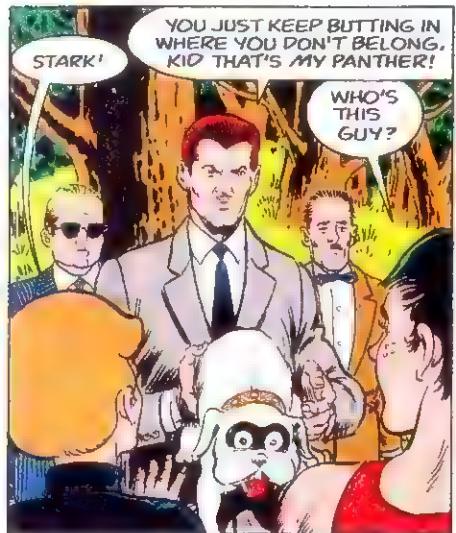
AND, SOMEWHAT LATER.





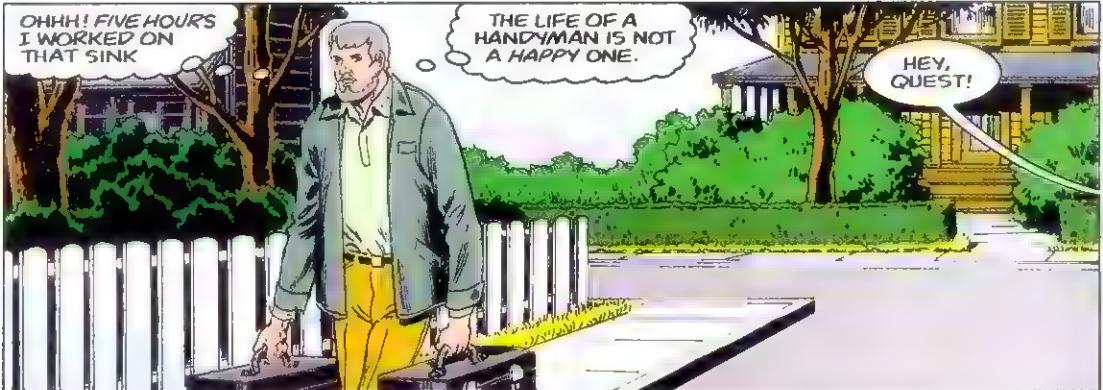


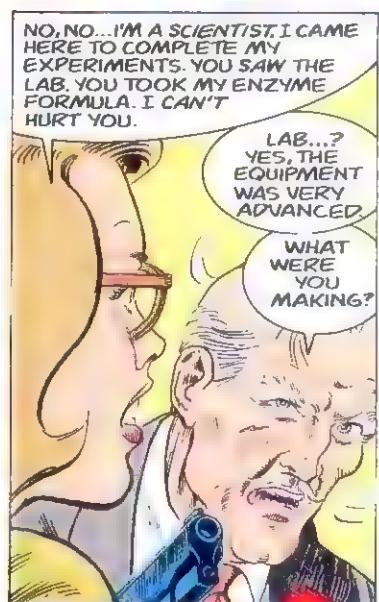
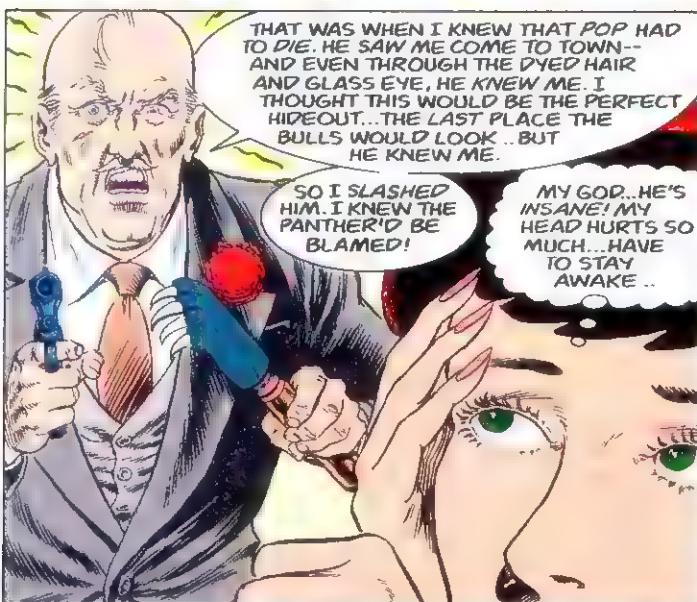


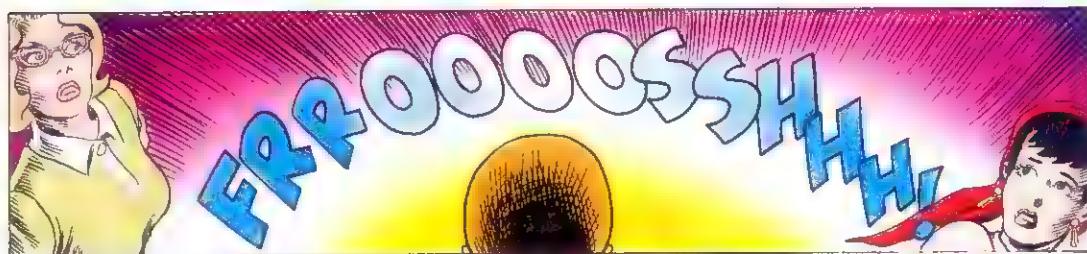


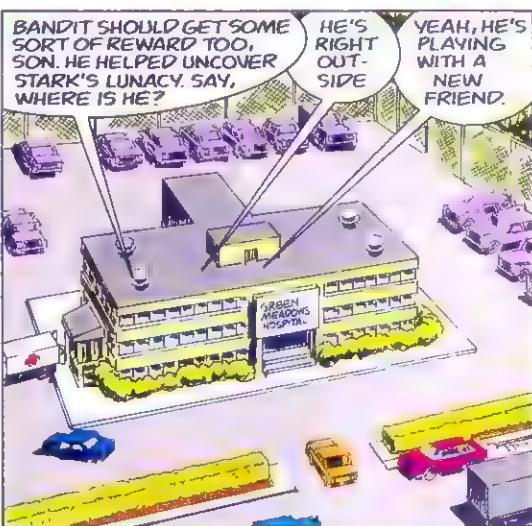
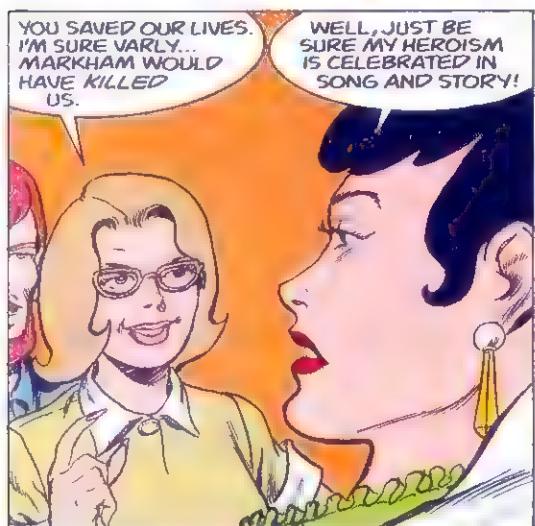
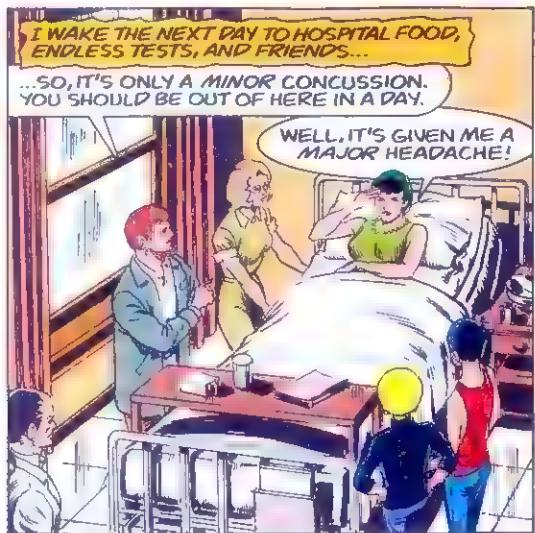














# Questions and ANSWERS

1547 DeKALB STREET NORRISTOWN, PA 19401

Dear Comico,

Well, *Jonny Quest* #5 makes five in a row. Five enjoyable issues of one title, making it (with the conclusion of *Mage*) the best Comico comic being published.

The credit for *Jonny Quest*'s success is mainly due to William Messner-Loebs' fine writing ability. You can tell that he likes the characters. As long as he is the writer of *Jonny Quest*, I will continue buying the book — no matter what the quality of the artwork. Of course, I do appreciate the distinguished quality of the artwork that *Jonny Quest* has so far featured.

As for the artwork in the current issue, I loved the Dave Stevens cover (has he ever drawn a bad cover?) and wish he could draw an entire issue. When I saw who the penciller was, I thought I would be in for a disappointment since Mitch Schauer's work for *DNAgents* is typical superhero "dreck" (compared to Dan Spiegle's work on *Crossfire*). Actually, I was surprised Schauer did a decent job. His drawings seem to be of a higher quality outside of the superhero genre. I hope that he can continue to grow as an artist in the other genres of comic-dom.

I hope that future artists who will grace this comic can include Alex Toth, Kevin Nowlan, Paul Gulacy, and Paul Smith, but please continue to let other artists, like Mitch Schauer, break out of the superhero genre so that they can push aside being typecast (like I did to Schauer).

Sincerely,  
J. Alexander Hall  
Santa Clara, CA

Diana —

As far as I'm concerned, you can change the name of the book to "Jade Inc." If that seems a little drastic, perhaps a mini-series or a one-shot would be viable. She's a great character with big potential for development — possibly more than anyone else in the cast. Anyway, as far as I'm concerned, you can't overdo her.

Schauer and Nyberg did a great job on issue #5 and should be invited back to draw Jade again. Needless to say, you can't overdo Dave Stevens either. And as long as the artist slot remains entirely open, I figure a couple of semi-reasonable suggestions can't hurt. Jose Luis Garcia Lopez, Alex Toth, Kerry

Gammill, Alan Davis, Berni Wrightson, Frank Fraz — Sorry, I lost my grip

Congratulations on your success.

Fred Flash  
San Mateo, CA

— Wow! What a great name you have, Fred! I wish my parents had named me "Fred Flash." What character! What distinction!

And hey, Fred, what did you think of Murphy Anderson's rendition of Jade in this issue? Pretty damn terrific, in my opinion, though not at all unexpected from such a giant of the industry as Murphy.

Lady Di —

I just finished *Jonny Quest* #5 and, personally, I think Darrell McNeil is so far off base about Matt Wagner's coloring that he's just slid into the visiting team's dugout.

You see, I also received an advance black-and-white photocopy and can safely state that, while Rude and Royer turned in a pretty nice effort, some of their lines were very weak, and it was thanks solely to Matt's considerable talents that the majority of readers weren't able to pick up on this deficient area of their storytelling process.

If Matt is obliterating *Jonny Quest*, as Darrell claims, then I wish he'd obliterate a few more titles for Comico.

Elvis Orten  
Dawson Springs, KY

— Yeah! I'm with you, Elvis. In addition to having colored the cover to JQ #4, Matt is also coloring all the *Grendel* covers and writing that book as well.

Guys

Although JQ has been of consistently high quality, so far my favorite issue is #5. "Jade Incorporated," perhaps because it completely violates the JQ formula (and as good as it was/is, it was pretty rigid) by getting the boys out on their own. It confirmed my long-standing belief that they could more than take care of themselves.

Of course, it was nice to finally learn a little more about Jade (about whom, as a femme fatale/mystery woman in the Eisner-Caniff mold, we shouldn't learn too much), especially as most of it came as a pleasant surprise. I had naturally assumed that such a sophisticated woman would be paired to be

saddled with a couple of kids, but instead there was an ease in their relationship. She was neither patronizing nor condescending toward them, treating them mostly like equals ('men' enough to buy her dinner, at any rate), and in return the boys were surprisingly non-judgmental concerning Jade's questionable business partners and friends — it never seemed to occur to them that their friend Jade could have left them floating in Zin's fortress. And though Daves cover is, of course, a classic (poster! poster! poster!), I also love the interior work by Mitch Schauer, who brought out some of Jades "softer" qualities, especially when she smiled à la Garbo?

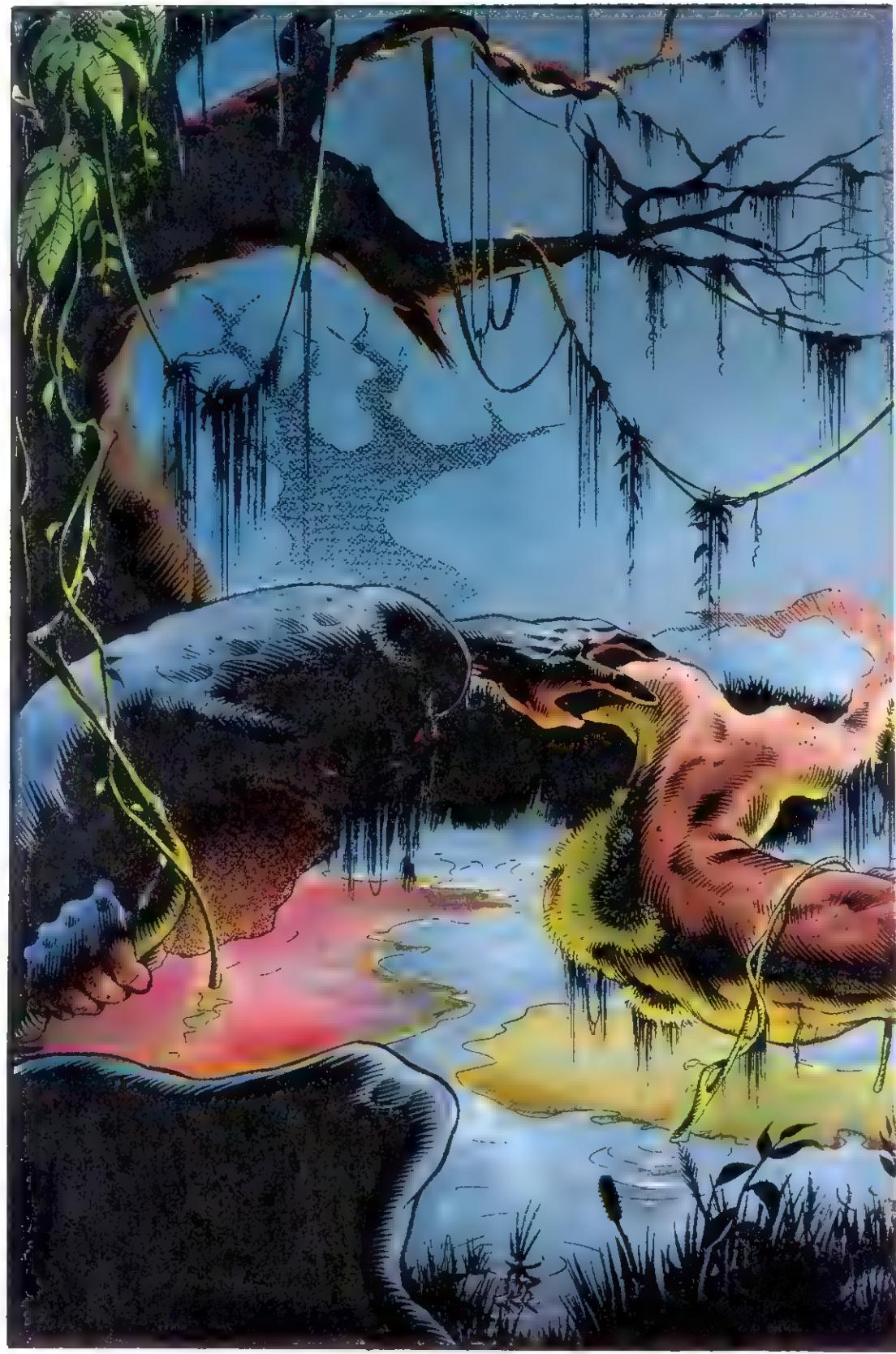
Though it was Jade's show from the git-go, Dr Zin was depicted rather well, also — though I wish you would put stricter guidelines on JQ's official all-purpose villain; is he a Fu Manchu would-be world beater, or just an international criminal/terrorist influence arms peddler? I was surprised just how civil and polite Zin was to the boys (somehow I'd expect him to exploit the fact that he had the 'sons' of his archenemy in his English clutches). On the negative side, both the flying fortress and flying car seemed to be mid-60s S.H.I.E.L.D. artifacts and violators of the super pseudo science principle, but, well, hell, you're going to do time travel in a couple of issues, so I shouldn't whine. Finally, any chance will discover how Doctors Quest and Zin ended up at cross purposes (somehow I assume that they weren't college roommates)?

Finally, I know that, even now, you're searching for a permanent artist for JQ. If Kerry Gammill is unavailable (or, unfortunately more likely, unable to commit to a monthly schedule), there's only one choice: Dan Spiegle. Dan Spiegle. Dan Spiegle!

See you next month —  
S. A. Bennett  
Akron, OH

— The search is over, S.A. While you'll be glad to hear that both Dan Spiegle and the "Lady in Gray" will be returning in JQ #12, it's the talented trio at Insight Studios — Marc Hempel, Mark Wheatley, and Kathryn Mayer — who will be taking over the regular art chores on *Jonny Quest*, beginning with issue #14 — in addition, that is, to next issue's "Winters of Discontent." Be here!

— Diana Schutz





Pin-up by Sam Kieuth

# THE COMICO BLIMP

"Is color the difference?"

This question is often asked when one tries to determine why any Comico title stands out as the quality comic that it is. While the true answer lies in the affection that everyone involved with Comico has for our work, and in our commitment to have our readers treated to the best comics available, we do have to admit that we go an extra mile to have the color in our comics be special.

We have always employed the leading systems for producing color in our comics. With process color, we have experimented, refined, and pioneered gray-line and blue-line techniques of full-color application to create original color artwork that is then scanned by computer-controlled lasers to present the lavish, textured, full color of *Mage*, *Jonny Quest*, and our fine graphic novels. Working with the incredible technological advances in color separation, we have helped establish a new opening for how process color can be presented in comics while preserving the black line art that is the staple of the medium's graphic image.

Most of our comics, however, are produced in flat color, or, as it is also known, fake process color—the same system that has been used to produce color comics since 1895. Much decision goes into the choice of flat color over process color. We try to use the system that is best suited for the title in question, often turning to flat color for its ability to provide consistent, brilliant, unmodeled color that creates a crisp graphic effect. The flat-color system has its limitations; however, we continually press them, stretching the horizon for better color.

The traditional flat-color system, which is still used in most comics today, consists of only 63 colors that are produced by the combination of three percentages each of yellow, red, and blue, which are coded using letters and numbers. The colors are represented in tints of 20% (Y2, R2, B2); 50% (Y3, R3, B3); and 100% (Y, R, B). The limited range of color in this "50%" system would create a garish effect on the bright white paper that we use in place of the standard, pulpy newsprint of traditional comics. To compensate for the lack of variety in the 50% system, Comico incorporates a 70% tint of each color (Y4, R4, B4), plus 10% and 20% shades of black (K1, K2). These additions provide a range of 372 colors, two values of gray, and black and white—creating over five times the amount of color that is available in the average comic book.

A warm thanks must go out to fine comic artist **Murphy Anderson** and to his son **Murph** (both of whose work you can see in this month's issue of *Jonny Quest*). With their company, Visual Concepts, they make this upgraded flat-color system available to us. Their patience and guidance have helped us to learn and perfect our use of this system, and to push its limits with spectacular airbrush and color-hold effects that are conjured up by our crafty colorists, **Kurt Mausert** and **Tom Vincent**.

Collaborating with Visual Concepts, Comico has recently published the *Comico Color Grid*—the first accurate color chart that represents each of the possible colors and its correct code. It is being made available to our colorists, and to the industry, as a tool for making the use of the flat-color system simpler and more precise.

Our innovations with color have helped advance the comics medium and enhanced your ability to enjoy it. Share your experience of quality comics with your friends who only remember how comics "used to be." Check out their reactions! You will have done your part to promote the image of comics by turning new people on to a medium that you already know is great.

Spread the word!

Colorfully yours,  
**Gerry Giovinco**  
Co-Publisher



## ADMINISTRATIVE STAFF

**BOB SCHRECK**  
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**DIANA SCHUTZ**  
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**DENNIS LASORDA**  
**PHIL LASORDA**  
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**ELEMENTALS #12:** What kind of dreams do you have when a L.A.W.'s rocket just put a hole through you? Weird ones. "Halflife" is a terrifying and unforgettable journey through the mind of Monolith by writer penciller **Bill Willingham** and new regular inker **Keith Wilson**.

**JONNY QUEST #9:** When the sun goes down in a small town, panthers and mysterious men in black prowl the woods. The Quest team discovers why in "A Fire In Green Meadows" by writer **William Messner-Loebs** and artist **Murphy Anderson**. Wraparound cover painting by **Tilm Truman**.

**ROBOTECH Masters #14:** The Masters fear they've been contaminated by the most deadly force of all — emotion! Things get warmer between Sean and Marie, while Dana's feelings for Zor grow more confused. "Clone Chamber" is scripted by **Mike Baron**, pencilled by **Neil Vokes** and inked by **Tom Poston**.



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**GRENDEL #6:** Things start to come to a head. Regina is interrogated by Agent Christine becomes firm in her conviction and makes decisive moves against Tujiro. The Grendel saga continues with writer **Matt Wagner**, pencils **Arnold** and **Jacob Pander**, and inker **Jay Geldhof**.

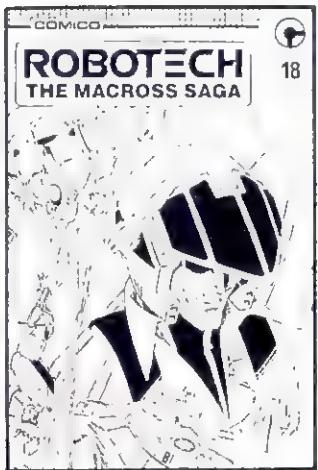
**JUSTICE MACHINE #3:** The all-new, all-different Justice Machine battles the all-old, very confused Justice Machine. Plus a special solo story pitting Challenger against the one enemy he thought he would never face! Written by **Tony Isabella** and illustrated by **Mike Gustovich**.

**ROBOTECH The New Generation #14:** While journeying through the forest, Annie encounters a young tribal prince — and falls in love! Don't miss "Annie's Wedding," by scripter **Jack Herman**, penciller **Reggie Byers**, and new inker **Rich Rankin**.

## Coming from COMICO...



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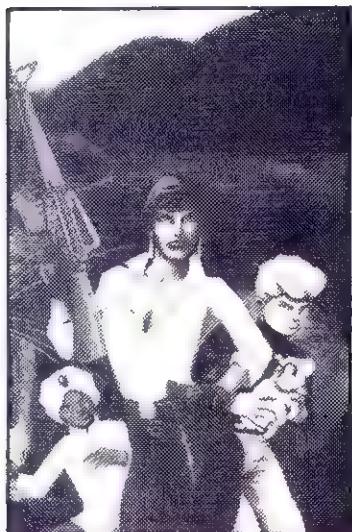
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**COMICO CHECKLIST #6:** Extra! Extra! Read all about it! Comico The Comic Company announces future projects, upcoming stories, and new products! All-new cover art featured, plus much, much more, in the collectable **COMICO CHECKLIST #6!** Get it while it's hot! A splendid time is guaranteed for all!

**JONNY QUEST #10:** While on a visit to the British Isles, Jonny and Hadji are transported back to the court of King Richard III to watch history transform itself before their very eyes! "Winters of Discontent" is written by **William Messner-Loebs** and illustrated by **Marc Hempel, Mark Wheatley, and Kathryn Mayer**.

**ROBOTECH The Macross Saga #18:** At last, the heartbreak story of the final mission of Roy Fokker. A milestone in the **ROBOTECH** saga, "Farewell, Big Brother" introduces the new regular creative team of scripter **Mark Alan Joplin**, penciller **Mike Leeke**, and inker **Mike Chen**.



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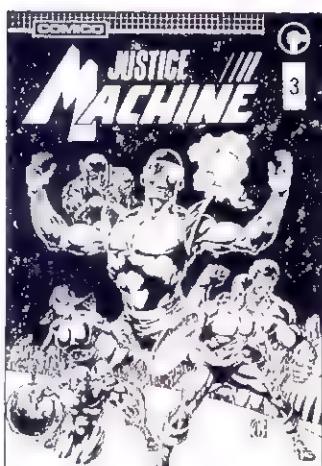
**GRENDEL #7:** The war between Grendel and Tujiro reaches its breaking point, as the two meet in a battle of epic proportions. A blood-curdling tale written by **Matt Wagner**, pencilled and inked by the **Pander Bros.**

**JUSTICE MACHINE #4:** The Machiners attend one of the strangest of all Earth rituals—the comic book convention! In the midst of the fun and excitement, they don't realize that someone has planted a bomb—until it's too late! An explosive mix of humor and drama from writer **Tony Isabella** and artist **Mike Gustovich**.



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**ROBOTECH MASTERS #15:** Marie Crystal and Sean Phillips plan a very special date, but not all goes as they had hoped when she learns the truth about his secret past! Don't miss "Love Song," written with heart by **Mike Baron**, lovingly pencilled by **Neil Vokes**, and passionately inked by **Tom Poston**.



JUSTICE MACHINE TM and © 1987 Mike and Gustovich



# Winters of Discontent

COMICO



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# JONNY Quest

On sale next month!

JONNY QUEST #10  
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Kathryn Mayer.

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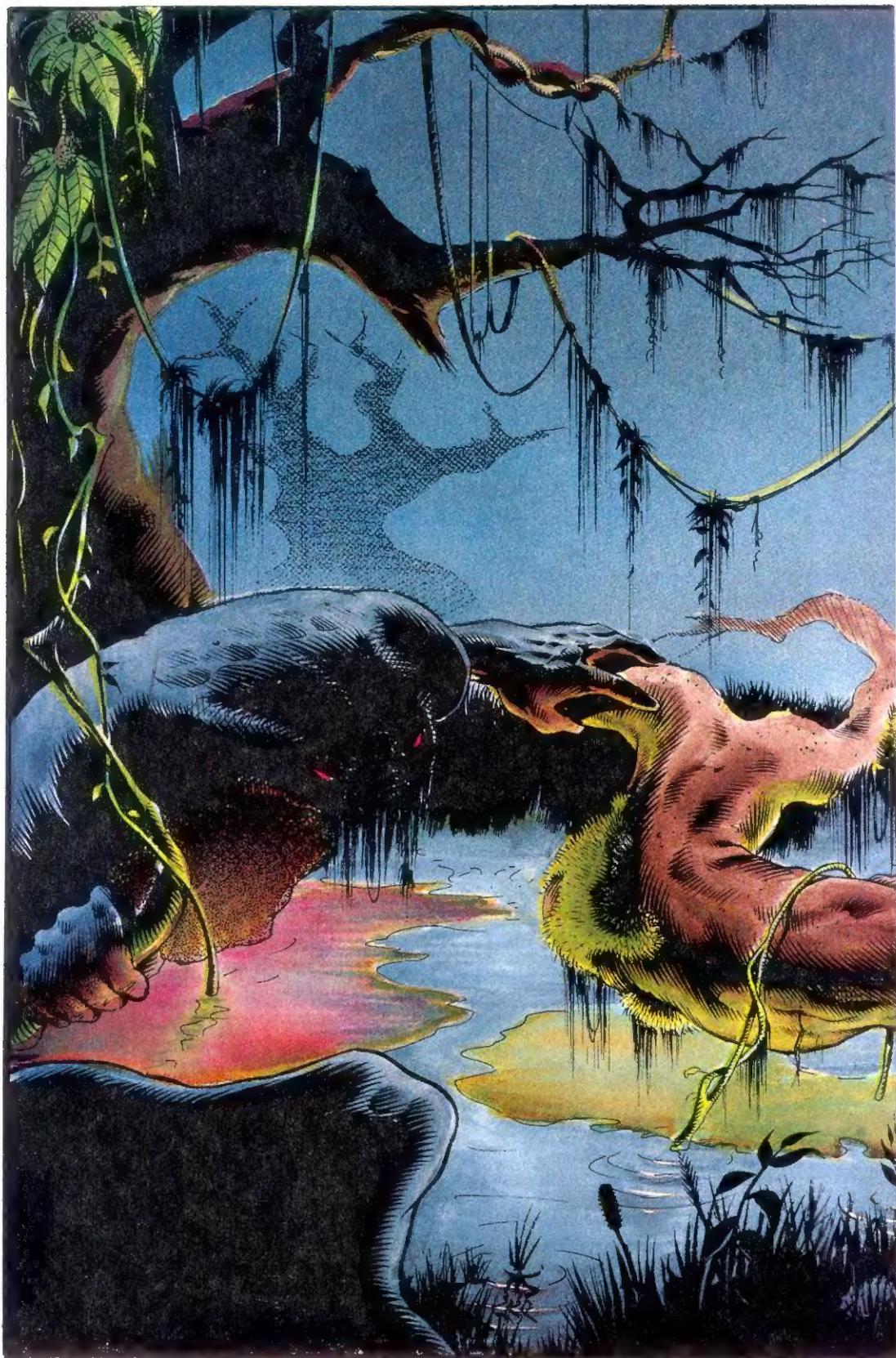
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